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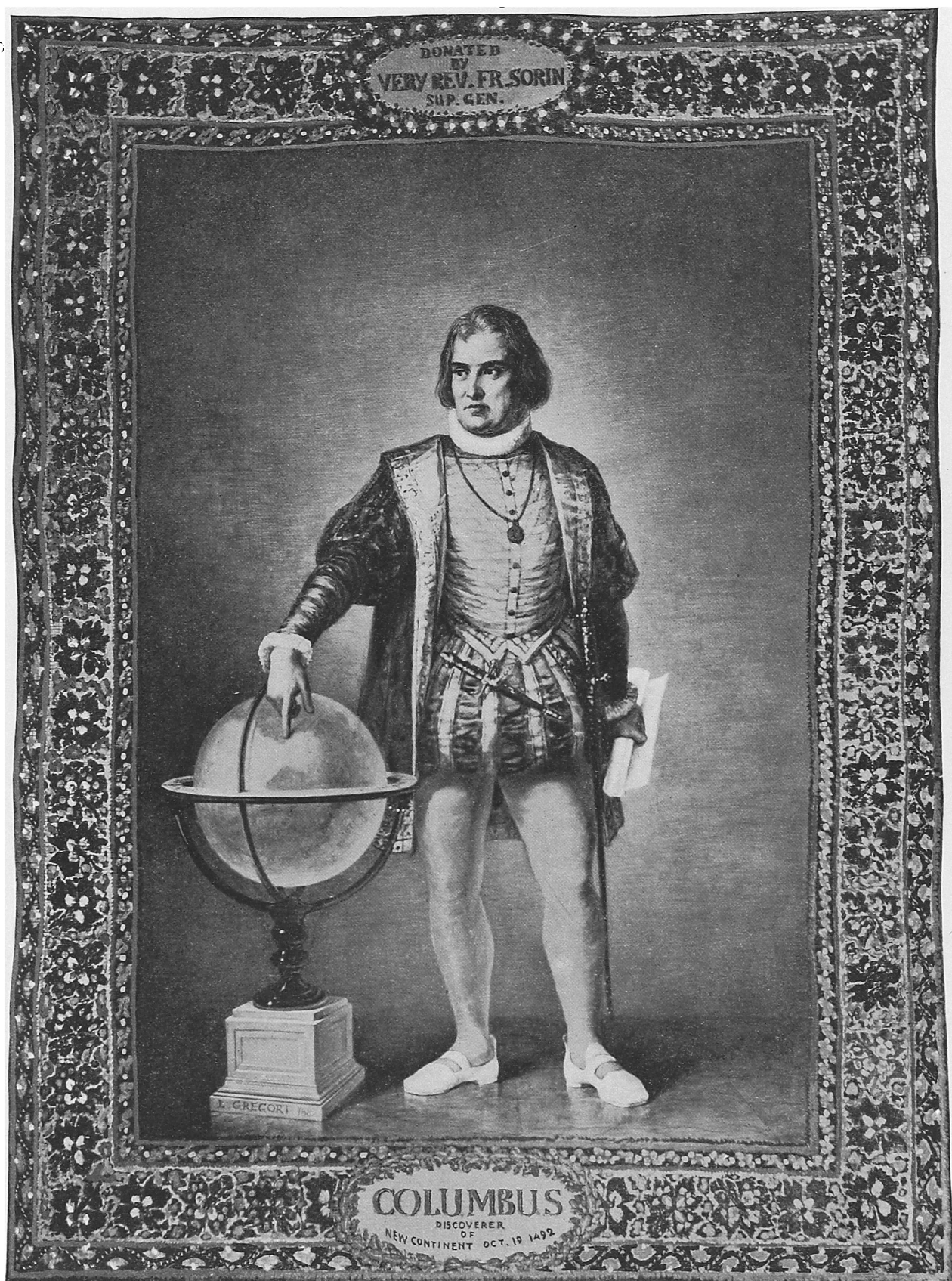
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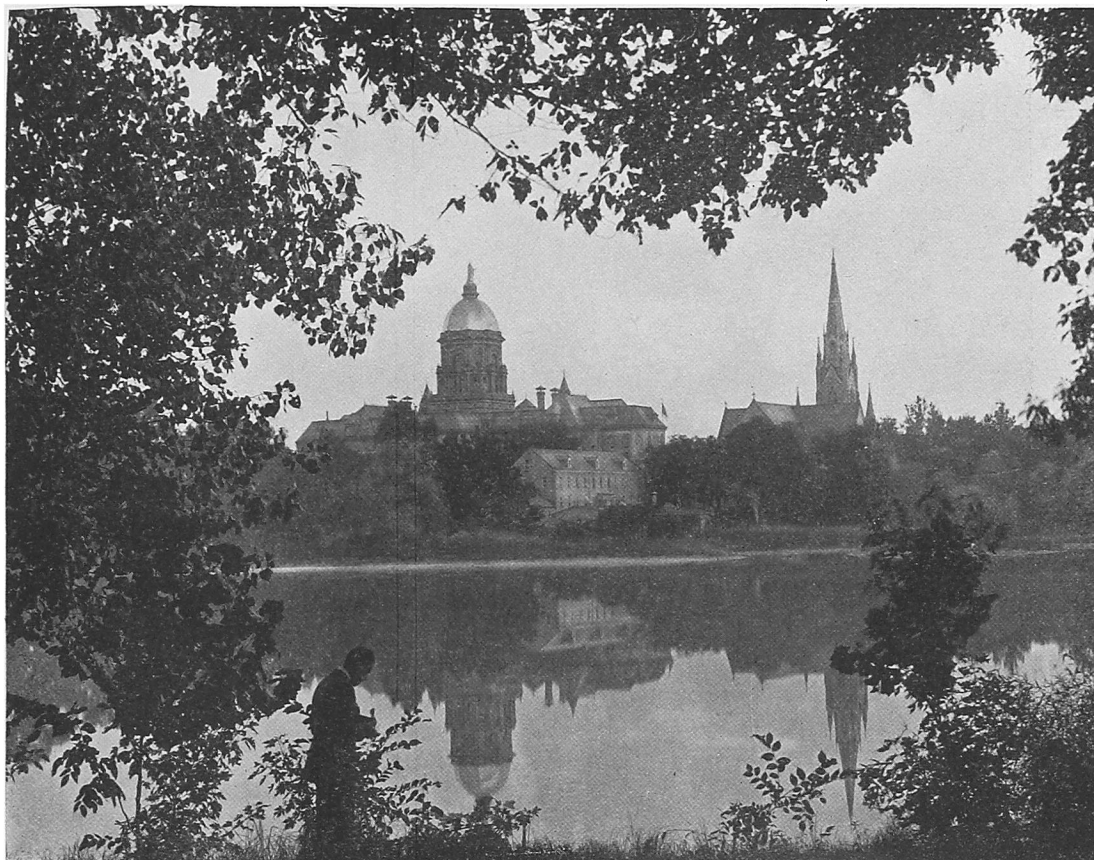
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COLUMBUS, DISCOVERER OF THE NEW CONTINENT, OCTOBER 19, 1492  
By Luigi Gregori

—Courtesy The University of Notre Dame



THE UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

## Paintings at the University of Notre Dame

By FRANK WILLIAM HOLSLAG

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SINCE the days of antiquity—previous almost to the birth of tradition itself—paintings, artists and art collectors have drifted about the world. Conjunctively, they have elevated, they have satisfied and they have brought happiness to others of this great universe. Of all the art that left the realms of the old world in quest of a home in the new, I know of none which has blessed more or which is more blessed than that which has found a lovable and beautiful home in the University of Notre Dame.

Years ago a French missionary, a lover of art, pushed his way into the very heart of

Northern Indiana and there, on the banks of two beautiful lakes, he established this splendid institution. From that very moment Notre Dame, through an inborn love and a sincere sense of duty, has furnished, fostered and adopted all that is pure and beautiful in art. This has not been done through desire for wealth or notoriety, but solely through a love such as a mother has for her children who wishes to teach them, and mankind, the elevation of ideals through such methods. And it is probably through the adoption of such ideals that this university has found itself so worthily successful.



COLUMBUS AT THE GATE OF THE CONVENT OF LA RABIDA  
By Luigi Gregori

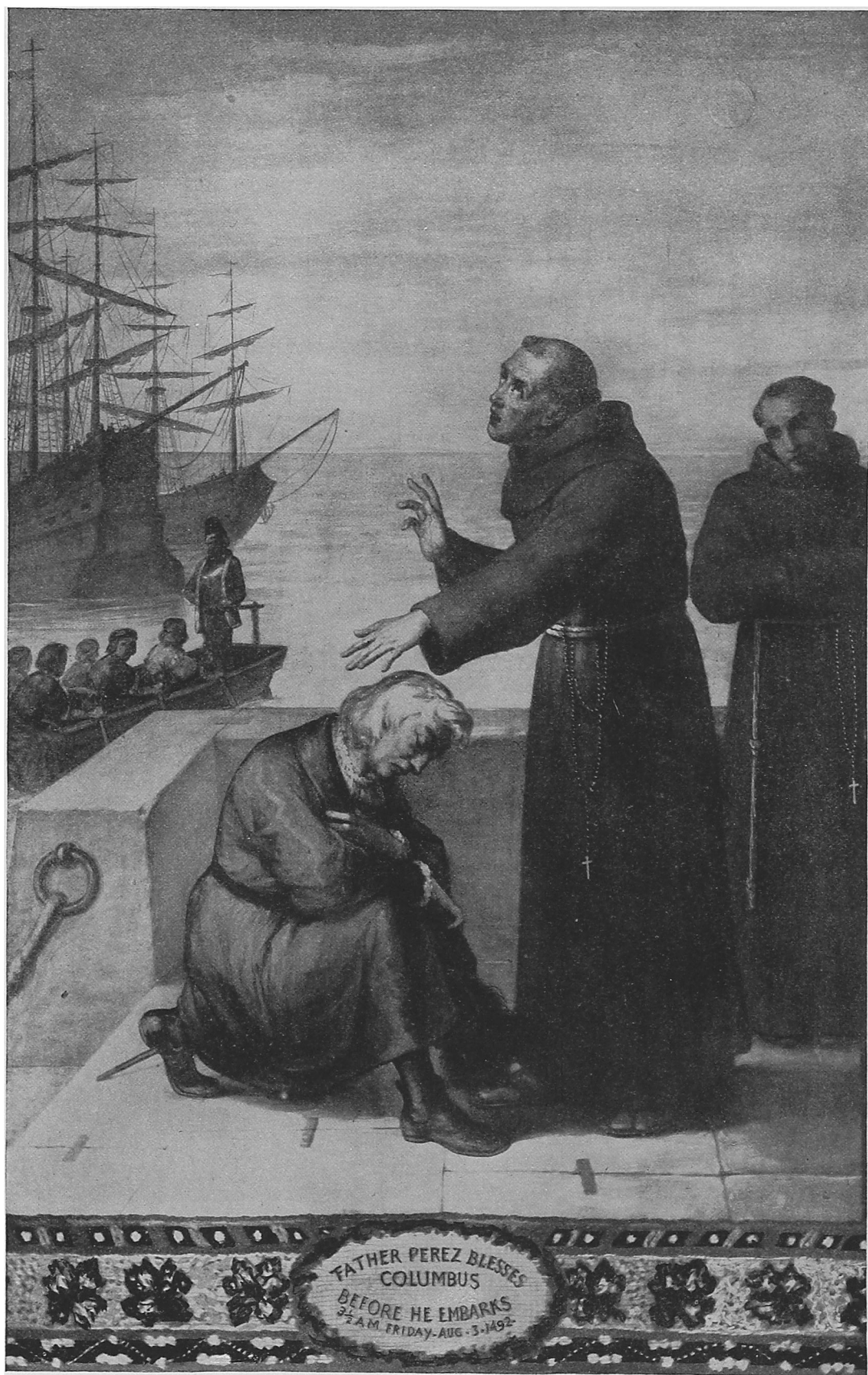
—Courtesy, The University of Notre Dame





ISABELLA, THE CATHOLIC PROTECTRESS OF COLUMBUS  
By Luigi Gregori

—Courtesy The University of Notre Dame



*FATHER PEREZ BLESSES COLUMBUS BEFORE HE EMBARKS*  
*By Luigi Gregori*

—Courtesy The University of Notre Dame

Art in general at Notre Dame is great in both quantity and quality, and yet it is not well known. It enriches the walls of beautiful rooms, it decorates long, dark corridors, it crowds dismal, unworthy chambers, and it is packed away in sealed closets and vaults.

One might write at length on its stained glass, its wood carving; the handsome embellishments of rare, old, hand-written books, or almost any other branch of a varied collection. But this article shall be devoted to painting only.

Since purity and moral effect were first and foremost in the minds of the assemblers of this collection, the connoisseur in speaking of it cannot discuss paintings impregnated with the languid vein of semi-sensuous indolence, neither can he discuss nudes, or the bolero-dancing, guitar-twanging types of southern climes, for such are not to be found at Notre Dame.

He can, however, select most any other type, for there is an abundance of material. This is particularly true in regard to historical, ecclesiastical, mythological and portraitive subjects.

As an example of the former, there is nothing more interesting or extensive than the admirable series of frescoes depicting scenes in the life of Christopher Columbus. This Columbian Series consists of ten pictures adorning the walls of the main corridor of the Administration Building. These pictures range in size from  $5\frac{1}{2}$  to 19 feet in width, and all are eleven feet high. They were done by a superb Italian artist, Luigi Gregori.

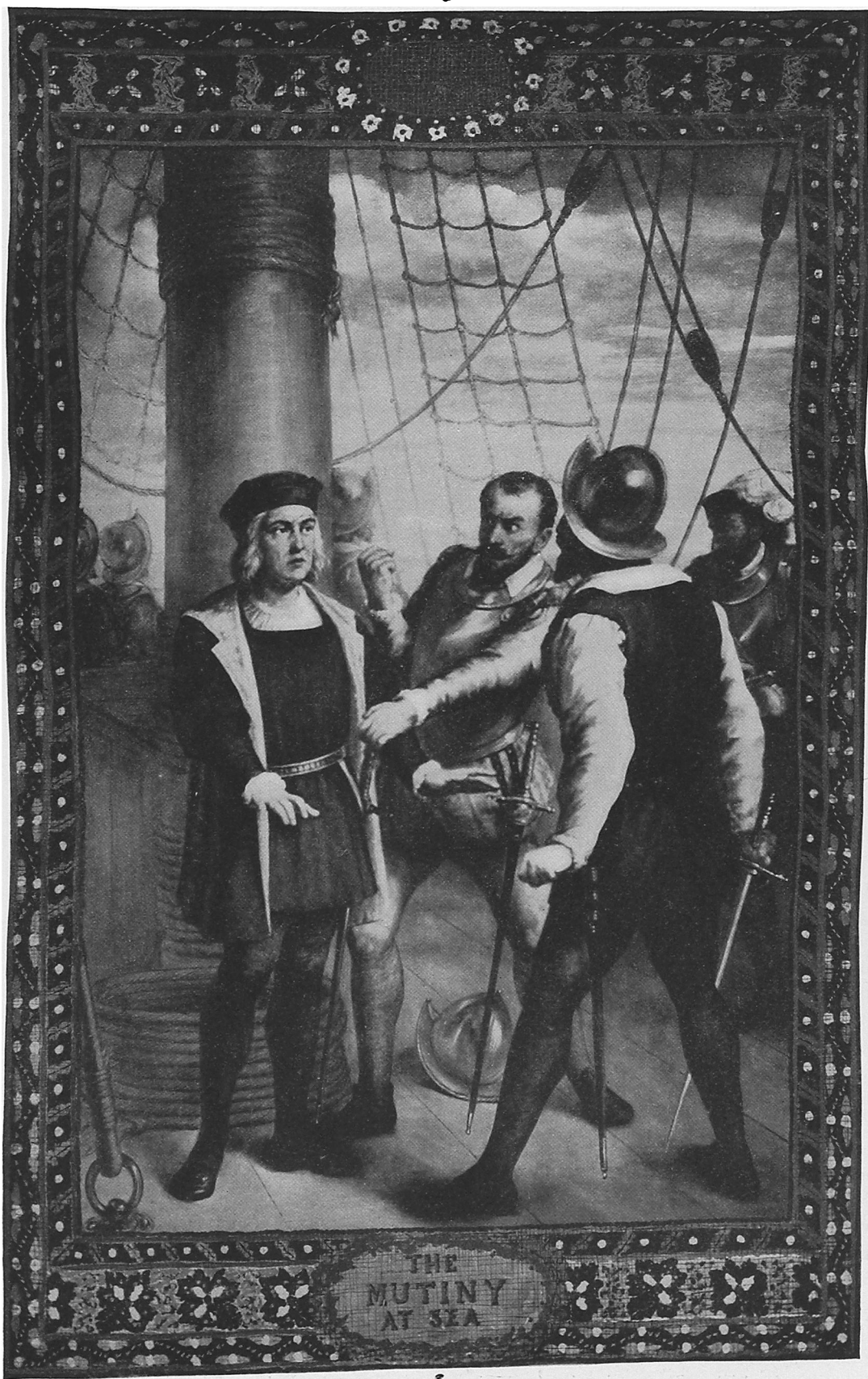
Gregori was born in Bologna, Italy, in the year 1820. He studied in Palermo, Venice, Florence and Rome. His talents were quickly recognized by his countrymen, and besides being an extremely youthful contributor to the collection of the Italian royal family he was also commissioned to do work in that most magnificent of all collections, the Vatican. He was finally engaged to come directly to Notre Dame, where he remained for the greater part of twenty-one years. During this time he did a great deal of truly artistic work, the best of which still remains in the University. He died in his native land.

The first fresco of the Columbian Series, "Columbus, Discoverer of the New Continent," shows the daring navigator in the strength of mature manhood, manifested by a robust physique and a mass of black hair crowning a face of strong features. It displays superb knowledge of coloring.

The second, "Columbus at the Gate of the Convent of La Rabida," portrays the sorrow of the unfortunate sailor as he begs for bread for his little son, Diego, at the convent door. As one gazes upon this fresco, the coldness of the dull grey stones is felt, and the effect of erosion on the heavy door speaks of its age more plainly than words. The somber blending of greys, green and blues conveys a feeling more of utter misfortune than of tragedy. The lad is exhausted from a long journey and on his face there is a serious expression of contemplative hopelessness, while every feature of the father's face is marked with compassion for the pitiful condition of his beloved son. Columbus and his child were given lodging in the convent, and while there he made his greatest friend, Father Perez, the superior, who later succeeded in interesting the queen, Isabella, in the cause of Columbus.

The third fresco, "Isabella the Catholic Protectress of Columbus," is a companion painting of the first. This attractive fresco portrays the queen advancing to present Columbus with her jewels that he might be enabled to make the precarious voyage. It is one of the most effective pieces of work in the collection. In the drapery is revealed a marvel of grace, and the splendor of the rich red robe is enhanced by bringing out with consummate skill every detail of the goldsmith's art in the jeweled breastplate and pendant of her garb. In this picture the artist has produced a royal interior, not by employing regal objects, but by creating a palatial atmosphere.

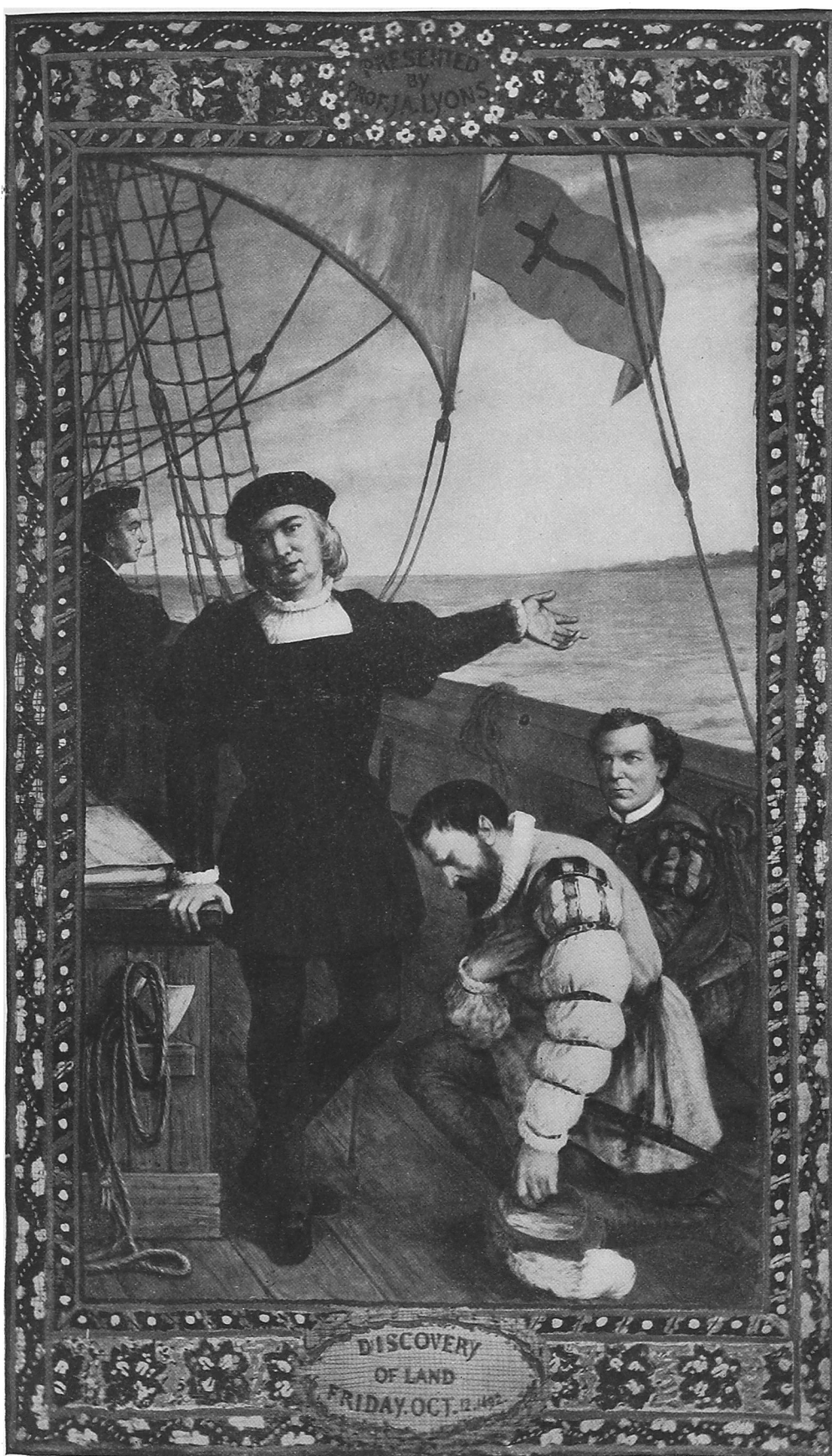
In the fourth picture "Father Perez Blesses Columbus Before He Embarks," we have one of the finest frescoes of the series. Here the artist portrays with fidelity and simplicity the scene at Palos. The time is early dawn—just before sunrise and the departure of the



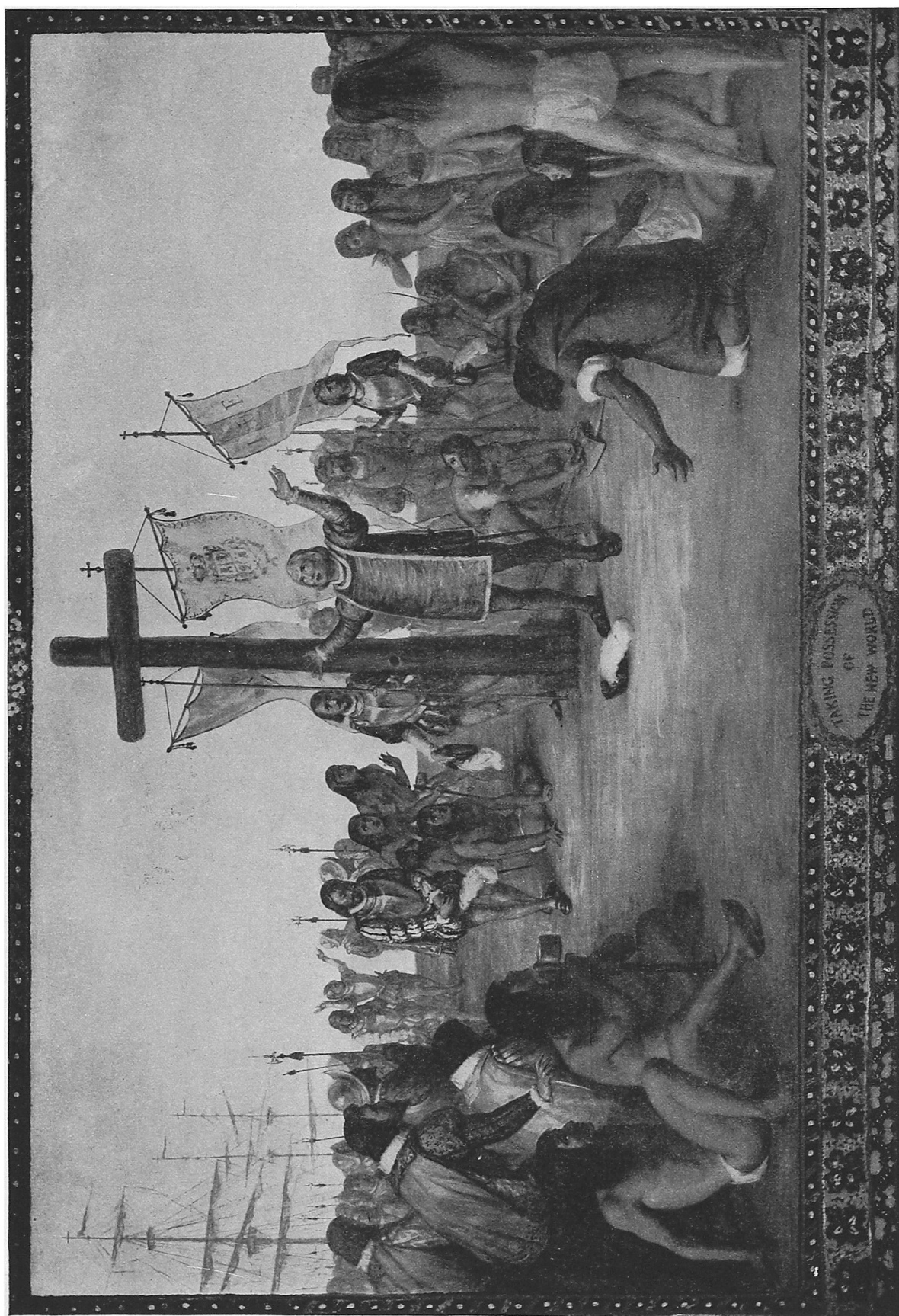
THE MUTINY AT SEA  
By Luigi Gregori

—Courtesy The University of Notre Dame





DISCOVERY OF LAND, FRIDAY, OCTOBER 12, 1492 —Courtesy The University of Notre Dame  
By Luigi Gregori



TAKING POSSESSION OF THE NEW WORLD  
By Luigi Gregori

little fleet in search of the Indies. The bright halo of the unseen sun sweeps upwards in conquest of the heavens, and with the cool light of the still invisible moon they cast that dull early-morning gloss on the calm sea. With rare ability, the splendid blending of the colors in the background gives a decided yet unstrained relief to the heavy blacks and browns of the forward ships and figures.

In this fresco the artist displays a nicety of accurate observation by blurring the outlines of the sailors going aloft. A photographic negative would record similar results of men ascending slack rope ladders.

There is naturalness in the worn iron-clamped stones of the quay, in the distinct outlines of the crew aboard, and in the portrayal of expectancy among those in the small boat. But, as usual with Gregori, the finest thing in the picture is the expression of humbleness on the countenance of Columbus and that of sanctity in the hands and face of the officiating priest.

The fifth subject "The Mutiny at Sea" is also a fine example of interior decoration. It is a classic in coloring which through proper association gives contrast, and yet not too conspicuously. For example, the threatening sky harmonizes with the storm brewing on deck.

The glowing flush of heated anger in the naturally yellow skin of the second enraged Spanish sailor declares more forcibly than his clenched fist that he does not want more argument; while the attitude of the first shows eagerness for a mere pretence to use his glistening sword. For perfection of touch, the detailed weave of the coiled rope and the true metallic reflection of the armor might be studied. In this picture there is much that is worthy of comment, but its chief power lies in the fact that no one figure of the three seems more important than the others.

The "Discovery of Land," the sixth picture, is chiefly a portrayal of sentiment, and in this the artist has been very successful. As land is plainly sighted to the larboard, Columbus points to it seeming to say, not with assertiveness but forgivingly and with kindness, "I was sure we would find it." There is no expression of censure or hate for all the injus-

tice they had done him, but only tender sympathy and pity for their lack of faith. Most skillfully has the artist portrayed sincere sorrow and humiliation in the face and figure of the kneeling sailor for having doubted his master.

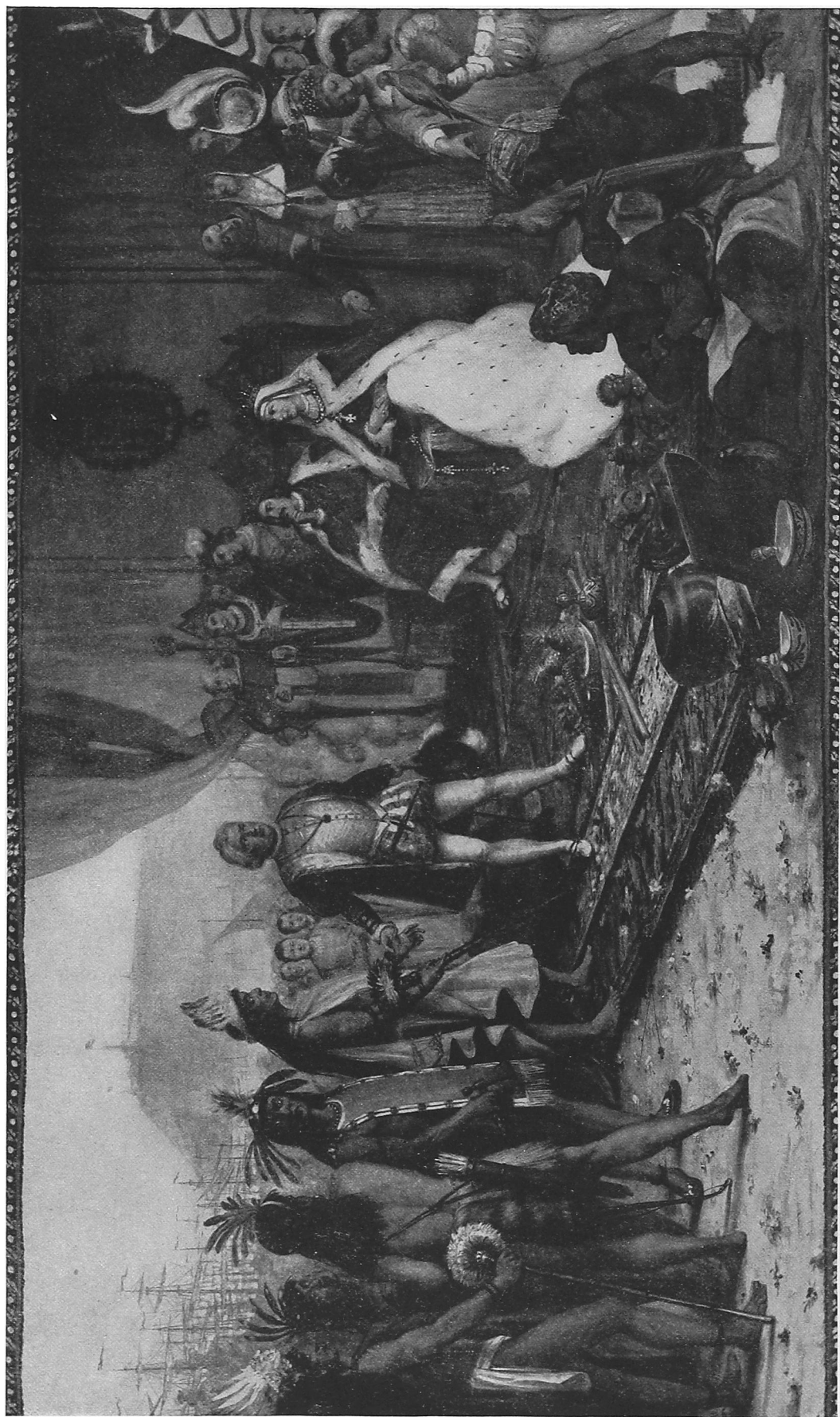
A delicate softness exists in the brighter coloring of the apparel of the kneeling sailors, and life is added by the yellow flag and the bright red scabbard of the dagger of Columbus. There is an air of complete satisfaction in this picture.

"Taking Possession of the New World" is the seventh picture and one of the largest of the series. The better part of this picture is not that which is the center of attraction but rather the work at the extreme left side. Here instead of mediocre composition and display there is genuine art. This is particularly true in regard to easy disposition. There is splendid modeling in the muscled bodies of the Indians, grace in the black-bearded Spaniard and graduating distance between them and the rigging of the caravels.

In the eighth and largest fresco of the group we have the "Return of Columbus and His Reception at Court," it is truly an admirable piece of work deserving the highest commendation for artistic excellence. The picture represents a scene in the open air with the enthroned king, queen, and their attendants, sheltered from the sun by a great overhead canopy marvelously draped with hangings of wealth and splendor.

There always seems to be a romance about a court of Old Spain and from these soft rich draperies arranged with such consummate skill, there emanates the perfumed breath of history, chivalry, grandeur and love. In this resplendent suggestion of space and breadth we see the black slaves of royal decree, the pages, the favorites of the court, the flower-strewn ground, the great navigator presenting the first Americans; and then the multitudes, the resting ships and the distant fort relieved by a never ending sea and sky.

The composition is magnificent and perfect. There is no pronounced sensation, and yet from an agreeable action one seems to sense captivity and release, just as when a finished



RETURN OF COLUMBUS AND HIS RECEPTION AT COURT  
By Luigi Gregori

—Courtesy The University of Notre Dame



actor sways the emotions of an audience before him.

The Spanish temperament is admirably displayed in a grandeur of bright distinct colors, varying from the brilliant red of the cardinal's robe to the whiteness of the sand and the ebonized bodies of the black slaves. There are birds, furs, silks, gold and jewels as precious in their play of color as those of the Indies.

In gifts, there is corn, pottery, sugar-cane, idols, pineapples and gay plumed birds alive and dead.

The queen's face expresses admiration; the king's, interest; the navigator's, complacency; the Indians, uncertainty, occupation, curiosity, and resignation. The picture tells an endless story, and so one might continue the interpretation until it became tiresome. Like a number of other artists, Gregori painted his own likeness into this canvas. It is the top face on the extreme right end of the picture.

Previous to the World's Fair, when our government was in search of an ideal artistic American picture as a design for a new exposition postage stamp, it selected this fresco for the engraving.

In the ninth picture, "Bobadilla Betrays Columbus," misfortune—like a storm in June, suddenly appears to darken the brilliance of a glorious day. We see Columbus in chains, yet he still retains the kind, uncomplaining expression. The picture too has the same effect upon the beholder as an unexpected storm, it is sudden and also real and impressive.

Spanish temperament and the mazes of its psychology are keenly analyzed and delineated very forcefully in this fresco. This is done by remarkably expressive coloring and a comprehensive handling of detail.

With its superb lighting effect, this portrayal of a room overlooking a wharf is an example of how love and hate can be impregnated into a picture. In the figure of the Indian woman the closed eyes, the relaxation of her entire body through grief, and the suggestion of a willingness to assume and be bound by the chains of her idol, depict with unerring certainty a tender devotion. Fidel-

ity and defiance radiate from the firm hand-clasp of the Indian standing, and the defiance is increased by the poise of his head and the natural challenge in the black-tipped white feathers of the head dress. An effulgence of hate fairly glitters from the rich reds, the silver greys, the costly furs and the sheen of gold in the costume and adornments of Bobadilla. And where could there be more bitter determination than in the positiveness of his attitude, the threat of his pointing hand, and the glare of his piercing eye. Contrasting to all of this, the plain crucifix of Columbus silently denotes his unshaken faith in the Almighty.

In the tenth and final picture of the series we have the last scene in the life of the great navigator. It is the "Death of Columbus," in a barren little room in a convent at Valladolid. It is a fitting climax to a splendid series and in it the artist has accomplished striking effects with leaden greys, ashen greens and pallid blues.

There is the stern exclusion of luxuries in the monastic surroundings which never cease to chill the more fervid natures of laymanic people. The sorrow of the weeping friends; the prayers of the ecclesiastics and the expression of hardship, grief, accomplishment and keen disappointment melt into the pallid face of Columbus as the priest confers absolution on the soul commended to God.

To paint a thing truly you must love it and be intimate with it. This must have applied to Gregori and religion for in this fresco there is an element of genius based upon these things.

A finality and a restful effect is acquired by the hanging of the sea captain's sword and shackles on the wall. And also by the softness of the bedding and the subdued light of the thick leaded-glass window. The silence and softness of this picture shows a delicate touch with skill in color handling and technique. It is twelve feet in width by eleven high and it possesses greater merit than others of the series.

Portrait painting is one of the greatest tests of genius since it demands the power to see the best in a face and then to set it forth that



BOBADILLA BETRAYS COLUMBUS  
By Luigi Gregori

—Courtesy The University of Notre Dame

others may also see it. Luigi Gregori was at his best in such work, for in it he involved accuracy and true description with artistic visualization.

In his finished work Gregori was not a classicist, not an idealist or not a reverist, for he leaned towards realism, yet in true artistic temperament he was surely related to all of the former things.

There are those who work solely for gain and who try to make their work measure up to the ideals of others, thus seeking the plaudits of this world by conforming to its requests and supplying just what it demands. There were no such tendencies in Gregori. He painted only what he wished, and only for those who he thought would appreciate his work, and then he begged the collectors to keep his work from the public gaze. As an example of such artistic temperament I might speak of, and show, an act and a picture of Gregori's.

His reputation had preceded him to this country and when he arrived at Notre Dame there were naturally many people who desired to sit for him. Among them, there was a very wealthy person who agreed to pay a certain price for his portrait. Things went along harmoniously and the artist completed a splendid likeness of the man. When the patron called he realized at once that the picture was of unusual quality. But wishing to beat down the price agreed upon, he began to criticize the portrait. When he had finished Gregori looked at him and said: "Then you do not like the picture." "Not so well," replied the patron. "All right," said Gregori, "then you shall not have it," and grasping a knife from his easel shelf he slashed the picture across the face.

The patron, then aware of the fact that he was dealing with genius, tried in every conceivable way to obtain the picture, offering amounts far in excess of the original price, but Gregori would never let him have it.

Gregori's largest and best conception canvas is "The Nativity," also in the collection at Notre Dame. It is a splendid work of art showing beautiful coloring with yellows and dark red. It features an effect very unique

by having the entire light in the picture generate from one central point only. This point is the body of the infant Christ and from it, a departed radiance intensifies the countenances of the other five figures, The Blessed Mother, St. Joseph, and three shepherds.

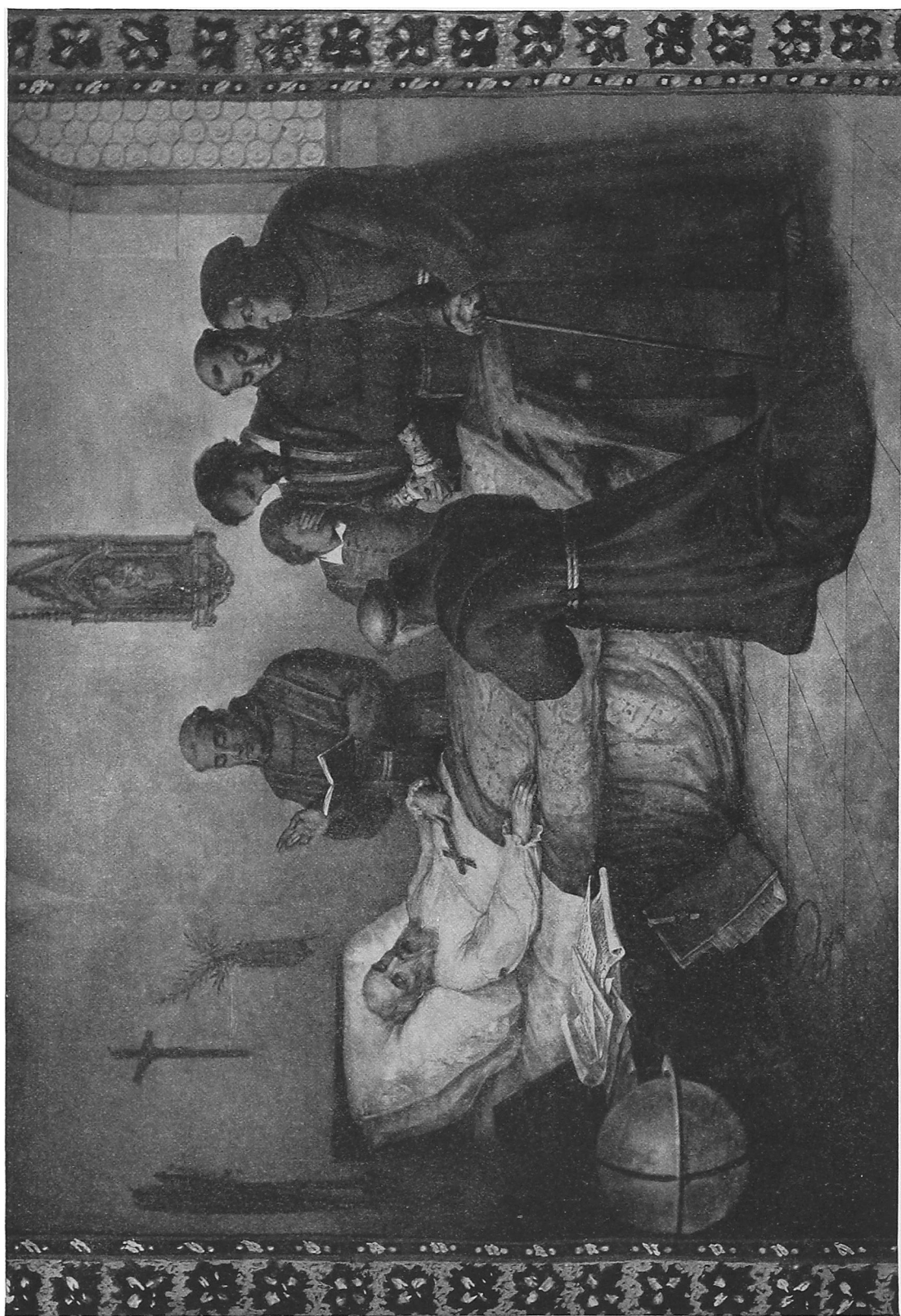
Gregori was a fine artist who did hands and faces exceedingly well and his pictures bear the distinction of being displayed beside those of Raphael in the Florentine gallery. He was very aesthetic and his draftsmanship was, as a rule, excellent. Some of his paintings show dramatic force and others the depths of feeling.

Throughout his career as an artist he leaned toward portraiture and historical subjects. In the latter, his accuracy is evident by the detail of his paintings. To illustrate this, he sent hundreds of miles and waited months to obtain a Franciscan monk's habit, so that he might paint it accurately in the tenth fresco of the Columbian Series. He studied his subjects well and he produced relative scenes with great naturalness, clinging tenaciously to the actual types as he found them.

There were times when he varied slightly in his historical productions but in his faces he painted just what he saw and not what he dreamed might be. A richness of coloring in his bright reds, his greys, and light greens is very noticeable, and Notre Dame is fortunate indeed in having so many fine pictures from this brush.

In the collection at Notre Dame there is perhaps no individual picture that appeals more to the popular taste than that of the artist Malczewski, "The Death of a Polish Exile." The canvas is principally historical in nature. This splendid picture won high praise at the Columbian Exposition in 1893 through its vivid yet faithful portrayal of an incident in the lives of these unfortunate people of Poland.

In their struggles against prejudice, ridicule and oppression the people of Poland justly claim a martyrology all their own, and about this there is cast a halo of romance which pleads for sympathy and intercession. Malczewski must have been imbued with such feeling when he painted this picture for in it



DEATH OF COLUMBUS  
By Luigi Gregori

—Courtesy The University of Notre Dame





THE NATIVITY  
By Luigi Gregori

—Courtesy The University of Notre Dame

he tells the pitiful story very dramatically.

A group of Poles, four men and a woman, are being exiled by Russian authority to the mines of far northern Siberia. On the long, dreary journey the woman, no doubt the young wife of the kneeling, heart-broken prisoner, is taken sick and they carry her into a crude barn to die. There, on an improvised bed of rough boards and reindeer moss, the mere girl dies amid the miserable surroundings.

The picture is brought out with effective yet not with forced detail and by a comprehensive handling of pronounced colors the artist creates an admirable effect.

The extreme latitude of the scene is cleverly impressed by the reindeers in the background, by their food, the lichen moss of the bed; and by the bloody almost horizontal glow of the low arctic sun as it streams through the only window into the cold atmosphere of the dismal interior.

The grace of the dying girl, the fine modeling of her complacent features, the utter despair of her companions, the searching and ex-

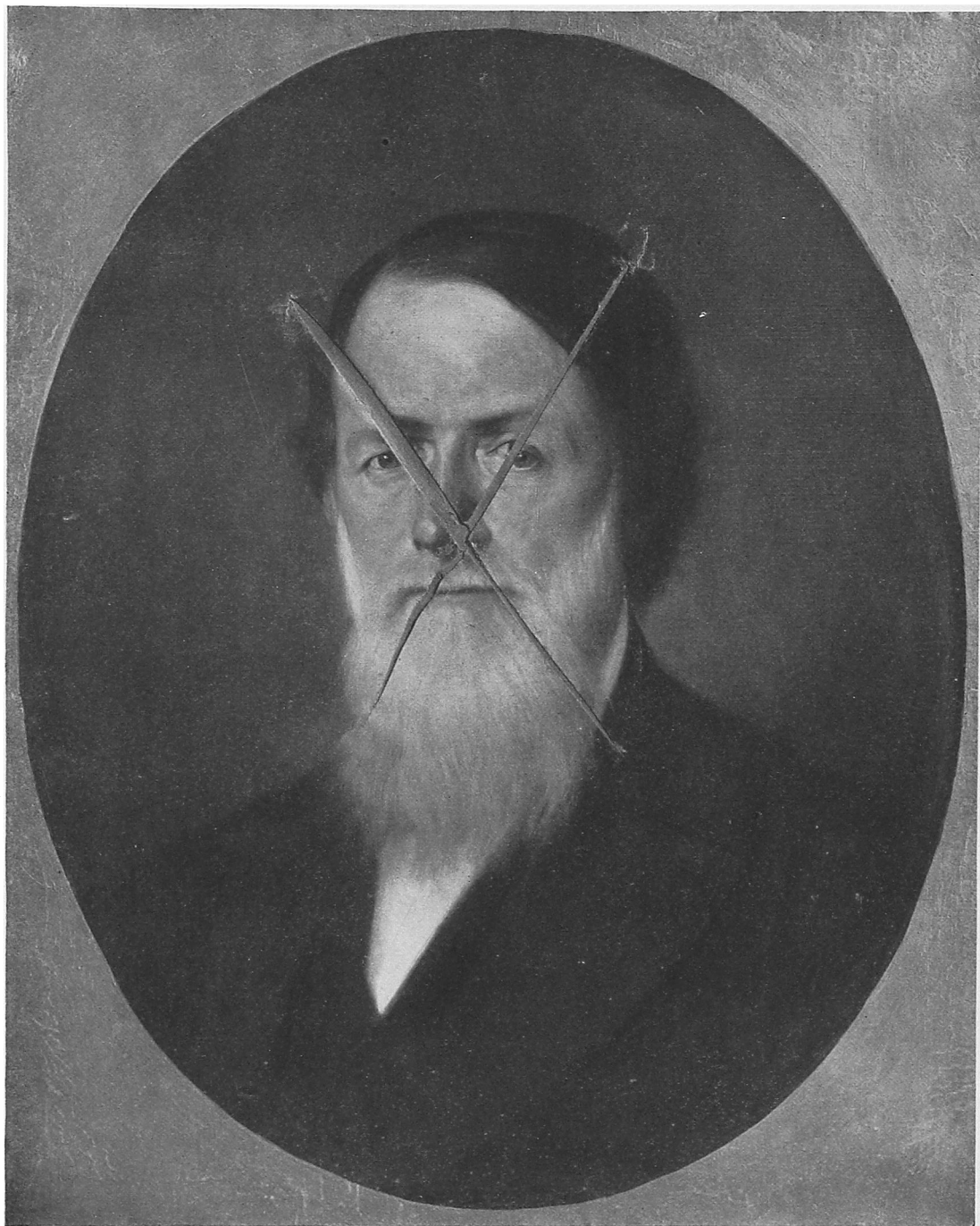
pecting eyes of the Russian guard waiting for the allotted time to pass, and the total rendering of the whole picture combine in tendency, to raise it to the height of a real masterpiece.

Malczewski in executing this canvas must have been filled with a desire to make it tell its story and that story surely became an obsession with him.

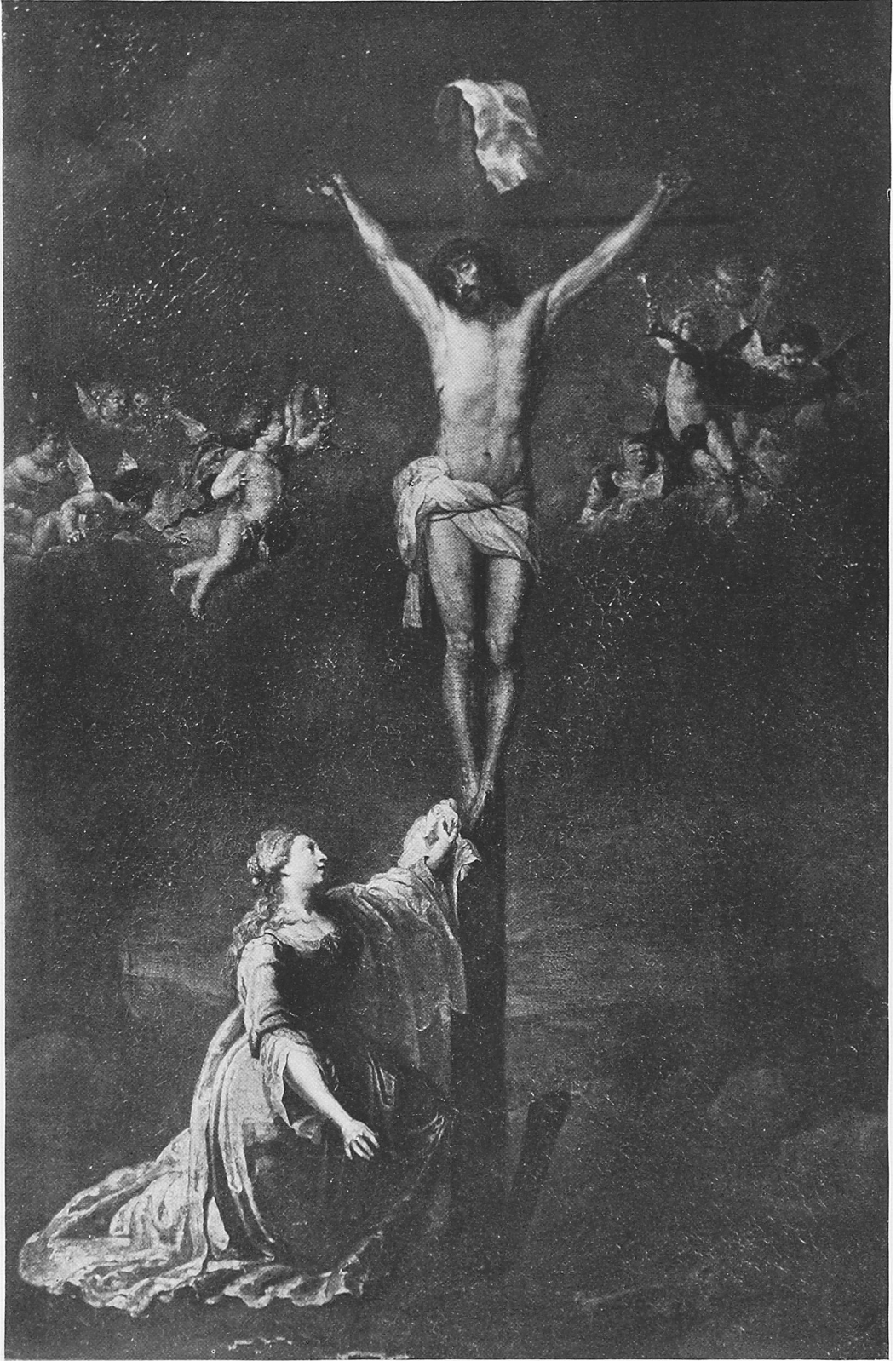
The picture is not spectacular yet in the grief of the ankle-chained prisoners, the prayers of the one with the Bible, the remorse of the husband and the photograph on the bed, all tell of the utter hopelessness that lies beyond the sorrow of the immediate tragedy. The painter was bold with detail and color yet he rendered them with a skill sufficient to prevent either from becoming his master.

Of all the rare and beautiful pictures of the University collection there is none that equals a Van Dyck. This picture, "The Crucifixion," depicts but two prominent figures, the dead Christ pinioned to the cross and Mary Magdalene in anguish wiping the thick, cold blood from His bleeding feet.

To the right and left of the lifeless body



A PORTRAIT—SLASHED BY THE ARTIST  
By Luigi Gregori



*THE CRUCIFIXION*  
*By Van Dyck*

—*Courtesy The University of Notre Dame*



THE DEATH OF A POLISH EXILE  
By Matejko

—Courtesy The University of Notre Dame

groups of seraphs and cherubs hover about in the lurid atmosphere, while far back in the sombre distance a faint glow shows a dreary outline of cold, barren hills.

Van Dyck's power of conception was as a rule inferior to the refinement of his taste, especially if we consider his portraits. But that cannot be truthfully said of this great picture. It was no doubt painted after his journey to Italy for there is much about it that indicates the style and beauty of the Italian school. In the point of coloring, Venice at this moment stood higher in his predilection than Antwerp.

The picture is remarkable for the richness of its tonality and what might be called a tragic splendor. The latter has perhaps never been excelled in a work of this kind. The tragic impression of the picture seems to have wedded the splendor of its execution.

In this canvas the Flemish master brings out with strength, a certain elegance of the Italian Renaissance entirely free from the mannerisms conspicuous in most of his pre-

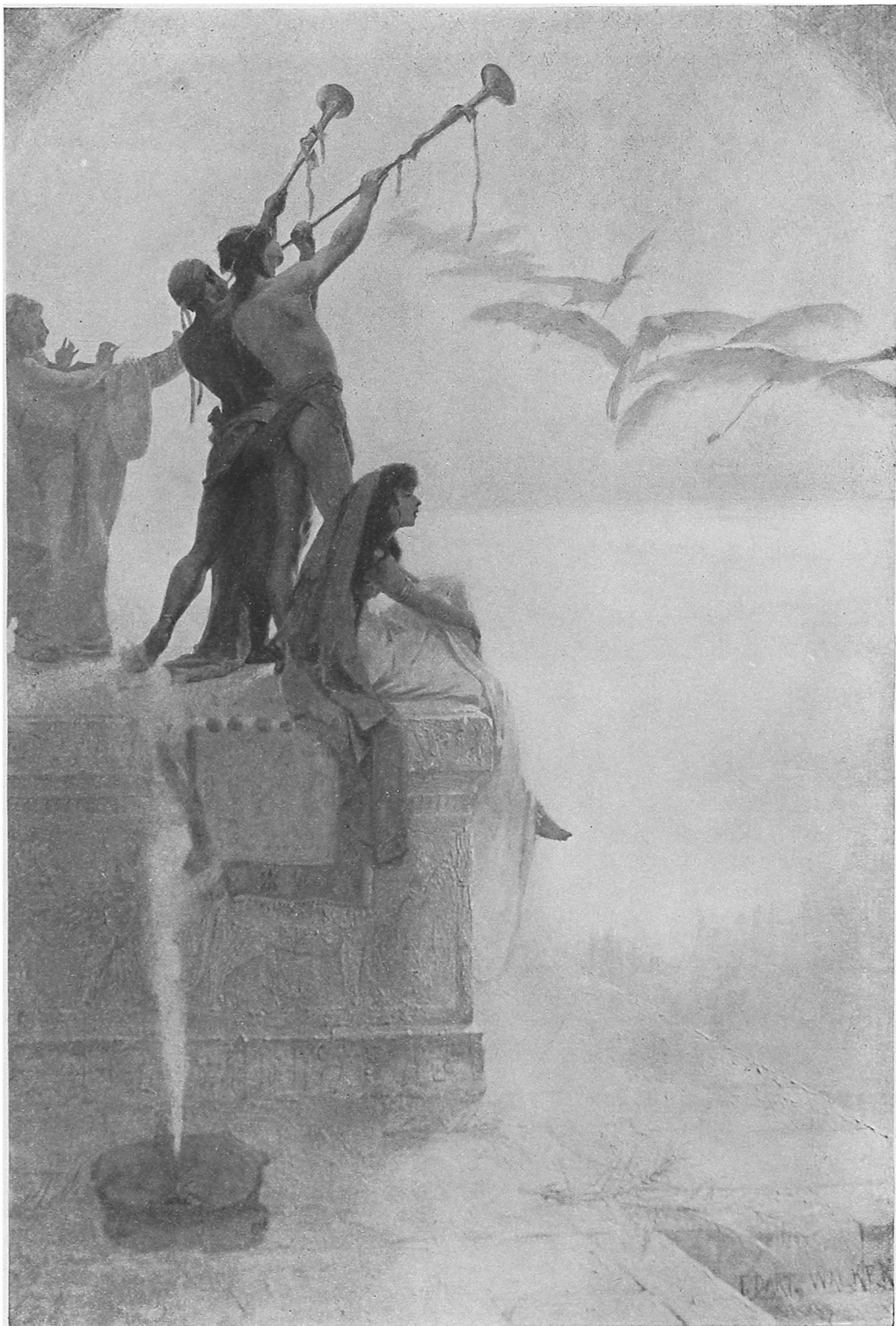
Italian work. There is in this subject a marvelous strength of expression yet this is imparted not with academic evenness, but with a pleasing impression lacking every element of violence.

Van Dyck in this picture combines surroundings with truth, impressions with nature, and art with simplicity. It is this combination that lures, unconsciously to the observer, the admiration which one might withhold.

In the body of Christ he brings out with faultless effect every indication of after-death, by the dark coagulated blood of the wounds, the bluish pallidness of lifeless flesh, the saggy limpness of facial features, and the complete relaxation of all body muscles. Rigor-mortis has not yet set in, and in this picture Van Dyck portrays dead flesh previous to that period, perhaps as closely as painting possibly can.

The extreme remorse of the woman's face is only exceeded by that created within the entire picture. The coloring, the composition and expression are perfect, even to the weep-





*THE SUN WORSHIPPERS*  
By T. Dart Walker

—Courtesy The University of Notre Dame

ing cherubs who catch the dripping blood of the Martyr of Mankind in their uplifted chalices.

Van Dyck's supreme knowledge of *chiaroscuro* was brought into play in this picture. In addition, his lovely coloring is made almost entrancing by the delicateness of his touch. It is in this masterly manner that Van Dyck has chosen to visualize the greatest tragedy of all time, and in doing this, he has succeeded so admirably in reproducing the spirit and atmosphere of Biblical times that the observer breathes that atmosphere, and feels that spirit.

In this fine painting there is a true impression of outdoors, and of great gloom and calamity. The dull glow on the horizon gives a vast sense of distance to the dark mountainous background, while in the figures of the foreground there is feeling, life and death.

There was in Van Dyck an additional thing rarely given to mortals. It was that delicate touch to convey subtle meaning, and here, he has used it beautifully. He has closed the eyes of certain cherubs as if to shut out the awful sorrow. It hurts them even to think of what has taken place and yet they will not leave but hover near, sharing the misery of Magdelene and trying to save the precious blood in the upheld chalices grasped by their tiny fingers.

The *mental* background of this picture is the grief of tortured souls. We see it in the remorse of the dead Christ, in the anguished faces of the cherubs, in the dim light of the horizon and in the opaque depths of the darkest shadows.

Feeling was a dominating quality in Van Dyck and it was decidedly in his heart rather than in his mind. Surely it is this which makes his work so loved, for it appeals to the emotions and not to the austere qualities of the mind.

The picture is done in subdued, impressive tones. Its lighting is principally from the front and seems barely to disclose the figures. There is about this canvas a mystic spirituality which is not of this age or clime. The soul of the Christ hovers within the solemn silence of the picture.

There is no ghastly vividness, yet all the

agony of every dragging hour is foreboded in the portrayal of the noble and pathetic sacrifice for the redemption of man. Such is "The Crucifixion," a picture by Van Dyck in the University of Notre Dame.

As a charming example of modern American art and in complete contrast to the heavier work of the old masters, "The Sun Worshipers," by T. Dart Walker, is the most representative painting of the University collection.

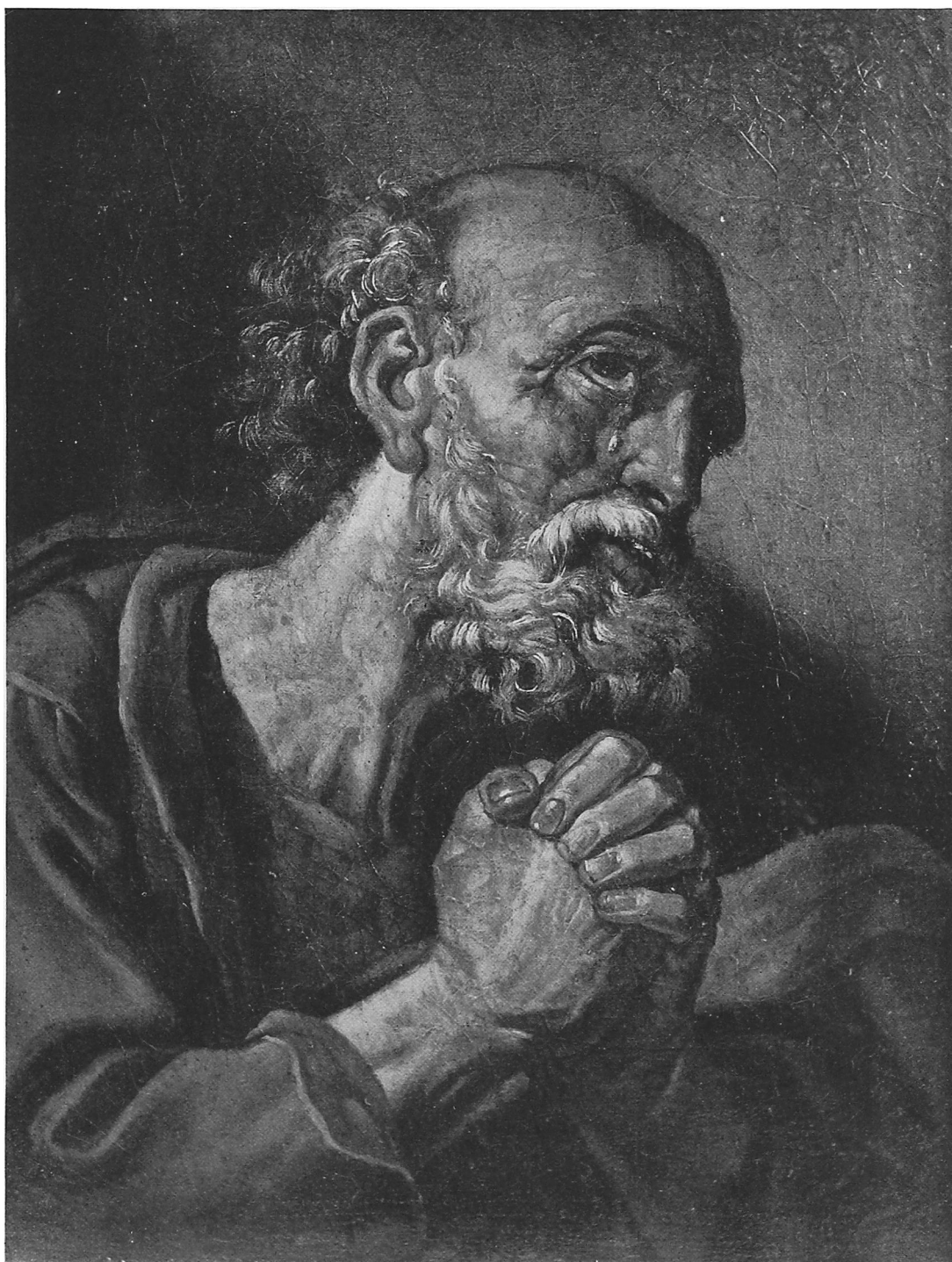
Walker, a man of rare talents, was born and died in the United States, but while abroad he did much excellent work. The best of this is the picture just mentioned which won a place in the Salon, Paris, in 1891.

This artist, like the Greeks of old, adored the spirit of beauty; and his paintings, like their best works, are wrought with fastidious refinement and care. In this picture his figures are languorously lovely, with bodies of beauty and grace. Their contour is not disfigured by passion nor is violence permitted to render their draperies ungraceful.

The picture is popular and great at the same time—popular, because a really high order of painting is reached through its beauty of color, its imagination, and its technique; and it is great because of its strong appeal to our poetic sense.

His figures are sculpturesque in their beauty, thereby reflecting a classical idea. It is an extraordinary illustration of a myth, or a conceived ideal, and it has been successfully done because he posed his figures with ease and elegance and colored the setting with a charm which is personality.

I might say that it should be named "An Exquisite Nothingness," because it falls easily into any conceived poetical idea that one's mind might suggest. Even with the title known, one can without active contemplation supplant numerous others just as appropriate. We may think of it as the warm emotional musings of those of southern lands, we might think of the girl as a sorrowful, lovelorn maiden whose affections have been supplanted by the fresher love of another; or again, we may think of her as some inno-



*PENITENT PETER*  
*Artist Unknown*

—*Courtesy The University of Notre Dame*

cent in idle meditation, wondering what that wonderful thing called love really is.

As it is, I would call it an Egyptian idyll. Far beneath is a mythical city of columns and towers, and, in the lavender heavens above a summer sea, birds fly eastward to the rising Sun-god who is being worshiped by music, meditation, and incense.

Think of it, as you will; on this canvas the painter has drawn the brush of infinite possibility in soft curves and the harmonious blending of beautiful colors. It impresses one like a mirage, it is dreamlike. Through this picture, the artist with delicate cleverness makes *it* suggest that *you* suggest a title, and when you do, its story is just what you wish it to be.

There are several original Rembrandts at Notre Dame but a student of that master would likely find "A Study in Heads" the most interesting. Rembrandt loved anatomy, and for his unusual knowledge of the human head he might justly be termed a phrenologist. In the study illustrated, he posed his subject in three different positions to portray cranial development. One must really see the original paintings to appreciate the success the great Dutch master achieved in this particular instance. Age is portrayed in this study, yet Rembrandt with perfect tone and technique infuses it with vigor and strength.

Among the masterpieces by unknown artists in the University collection there is one worthy of special mention. It is a painting of St. Peter in remorse. It bears no name or marks of any kind but it possesses unmistakable evidence of being the work of a real master.

We will call it "The Penitent Peter," for he is said to have worn furrows in his cheeks by perpetual tears through his sorrow for denying Christ. Actual grief has seldom been portrayed so vividly as in this canvas which truly seems to visualize the above statement.

Infinite strength has the artist infused into the serried masculine countenance, and infinite gentleness too. The contrast in the face of this man is as strong as the contrast between his sin and his repentance, yet there is not the least suggestion of artistic violence.

The strength of labor and right-living radiates from every knotted muscle of the aged countenance, and the firm clasp of the hands seems to tighten as one continues to observe.

Faultless expression and an absolute perfection of modeling suggest that this figure is thinking these thoughts, "Year after year I have upheld myself with a false courage, consecrating my prowess to the service of my own interests; I have gloried in my supposed virtues, goodness, unselfishness and faith, and then I, Peter, *denied* you, O my God! *Forgive* me for all that I have done."

With some power the artist creates such impressions until you, yourself, feel that a growth of goodness, kindness, and above all, a sincere love and repentance has taken place within the figure portrayed.

Pictures like this cannot fail to impress and uplift, and Notre Dame is quite right in making such selections and then cherishing them for possessing such qualities.

If one were to teach a lesson in morals there could scarcely be a more effective way than to lecture well with the aid of such a picture. If the first condition were fulfilled, a perfect conclusion could be made, and the tutor associating himself with the picture might truthfully say: "We have both done well."

The preceding discussion on art relates only to a few of the representative pictures of a vast and varied collection. As I said in the beginning, one cannot find at Notre Dame, art suggesting lackness in life and morals. You will not find fascinating ladies elegantly dressed with rich draperies arranged in form-exposing folds, nor will you find milkmaids or Grecian nymphs audaciously offering their beauty in some palpitating rash departure from truth. There are no seducing flesh tones, for the institution's object is not the breaking down of body and spirit but the uplifting and exaltation of those two things. And so, while certain classes of art are lacking in this collection one might continue to write volumes on the vast amount which it supplies.

Years ago a fire destroyed the greater part of Notre Dame's rare collection among which



was an exquisite Titian and other works of art far more valuable. One can, however, still find many extraordinary things there. There are miniatures on ivory that would compare with the finest that Cooper ever did on muton-bone, or with those of that master, Hilliard—who painted for Queen Bess on that delicate vellum called *peculla*—the forerunner of ivory, made from the skin of unhatched chickens.

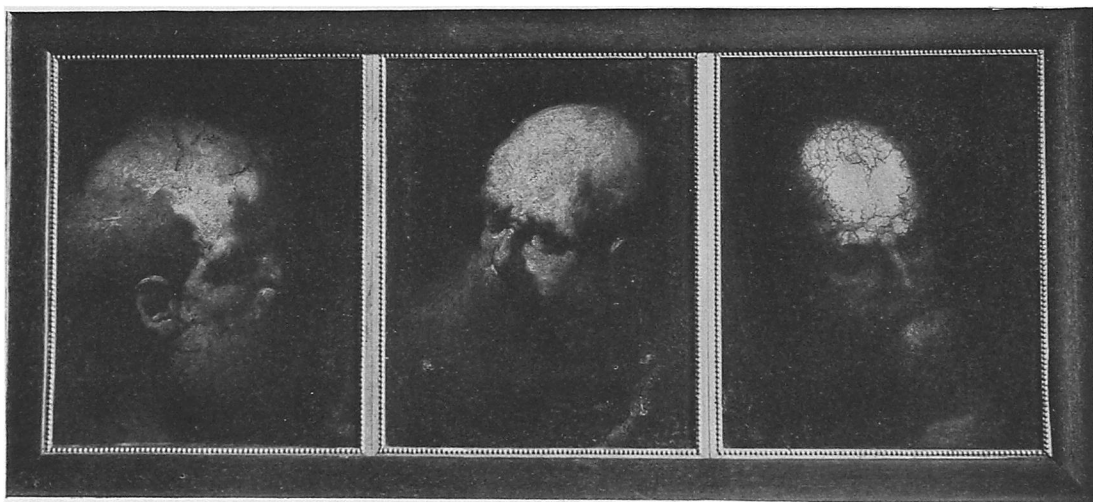
If these things would not appeal, there are numberless worm-eaten wood-panels and sectional-screens that were painted by old masters hundreds of years ago. You might find in drawing, the right hand of that celebrated Dutch artist, Overbeck, holding its beloved brush, or one could see positively the only existing likeness of Mary Queen of Scots taken from actual life. This last very valuable historical piece of art is in the form of an encased medallion. These are but a few things of a great variety. There are pictures that would please the military taste, the ecclesiastic, the popular, the classic and the historic.

From the foregoing statements one must not imagine the supply limited. Old master-pieces, some recently discovered among accumulations in long-sealed store rooms, offer worthy subjects for meditation and research. And for interesting art, what is more attractive?

On the other hand, there are studies in lights and shadows and beautiful canvases blending soft, melting colors with vivid sunlight suggesting mood, rhythm and emotion.

The work of great artists is there. In some pictures the likeness is strong, in others it is extremely distant. There are pictures that portray strife, weariness and disillusion; and faces that peer in a vague wonder trying to grasp the meaning of the world which has been so fearfully hard upon them. And again, there are pictures, of course not all by masters or men with genius, but each possessing some quality not found in the others. Perhaps it will be a storied romance of some kind face whose velvety softness and texture of skin bring back the feeling of a mother's love and kiss. It may be a melody in cool blues and greens coming from the dense depths of a still woodland scene; or again, in a sweep or dash of warmer colors such as the creams, pinks, the silver greys, or vermillion we might find a magical combination of light, liberty and happiness.

Such is the art of mankind, which rests within the classic walls of the University of Notre Dame and outside, Christ—The Master Painter—has not been less generous, for crystal lakes, enchanting woods and green fields set like jewels in a charming landscape.



A STUDY IN HEADS  
By Rembrandt

—Courtesy University of Notre Dame